

JAPANESE THEATRES.

Appleton's Journal has the following: The theatres of Yedo, the famous capital of Japan, are nearly all gathered in the great square of Yamata. The most thronged locality of the city. There are from twenty to thirty places of amusement, large and small - theatres for buffoons, jugglers, narrators of legends, and the actors of farces and historical masquerades, besides one or two Olympic circuses. On the sides of the square, and along the promenades, planted with trees, there are any number of little restaurants, light booths, and sheds, devoted to recreations of a lighter character, such as those that characterize German beer-gardens or English concert-halls. The materials of which these are built are everywhere the same - all light and very destructible. But, if the buildings are uniform and simple in their construction, not so the devices to secure patronage. From facade to facade there is an incredible luxury of posters, signs, pictures, and banners, of the most brilliant colors, displayed. The cries, on their part, add to all these allurement the charms of a florid and indefatigable eloquence, with an assorted accompaniment of big drums, tamborines, fife, and trumpets. The principal spectacles announce themselves, to a distance, by means of high, square towers, which are, in reality, nothing more than bamboo cages, covered with oiled paper. The Japanese theatre is largely modelled upon the Chinese, both dramatists and actors being more or less controlled by the conventional methods of their masters of the theatrical empire. But, if Japanese actors are inferior as artists, and the Japanese drama is not equal in literary merit to that of the Chinese, the performances in the theatres of the former are superior in a poetic point of view, being characterized by greater simplicity, more passion, and greater fidelity to nature. In China, the audience witness the representation, and judge the performers, while in Japan the audience take part in the representation, and become, in some measure, the rivals of the performers. The dramatic authors of Yedo write chiefly for the theatres of their own city, from which their pieces soon find their way to the other cities of the empire. The troupes of comedians of Asakusa spend their vacations in travelling in the provinces, like the troupes of athletes of Hondo. They are composed of men exclusively. Women are only employed on the Japanese stage as dancers in the grand opera. The great theatre of Japan is the Sibia, which presents one of the most interesting curiosities in the world. It is the theatre, par excellence, of the middle classes of Japan, but it attracts also many of the coolies and of the other lower classes, in ordinary citizens costume, and harangues the multitude, announcing the subjects of the pieces for the evening, and enlarging on the superior merits of the principal artists to whom their interpretation is intrusted. To this exordium, delivered with becoming emphasis, succeeds a series of hackneyed witticisms, more or less mierry, and an exhibition of the grand art of manipulating the inevitable fan. The lanterns are now lighted, and a crier sings out, at the top of his shrill voice, "Walk in, gentlemen! Walk in, ladies! Secure your places; now is the moment; we are about to begin; this pressing invitation; the spectacle in the street operating as a powerful counter-attraction. Two or three rows of small lanterns, suspended in front of the building, do their share toward enlivening the scene, while, near the doors, there are enormous oblong lanterns, so placed as to throw their light on large wooden posters, containing inscriptions and rude paintings, representing the principal scenes of the pieces. Some of these wooden posters are as high as the building itself. Each theatre has its arms and colors, which are made to ornament its signs, banners, and lanterns, and, in gigantic proportions, three sides of a sort of belvedere, or square tower, on the top of the edifice. All the buildings adjoining those of the Sibia are occupied by restaurants, and rival the theatre in external decoration, not in the extent of ornament, but in its artistic merit. This decoration consists usually of such paintings and sculpture as the name of the establishment suggests. There is a restaurant of the Fousai-Yama, another of the Rising Sun, of the Merchant Junk, of the Crane, of the Two Lovers, etc. But it is time to enter the theatre. We ascend the wooden stairs that lead to the second gallery. An usher opens a spacious box for us, and his servant brings on a salver, with tea, cakes, candies, pipes, tobacco, and a brush. The auditoriums of the Japanese theatres are usually oblong in form, with two tiers, the places in the upper being considered more desirable. In this tier, there are a good many ladies in grande toilette, that is, immersed up to their ears in their crapes robes and silk mantles. The lower gallery is occupied only by men. There are no foot-lights, nor is there any orchestra. The parterre, seen from a distance, resembles a chess-board, being divided into compartments of eight places each. The greater part of them are rented by the year to well-to-do families, who occupy them with their children, and their visitors, when they have any, from the provinces. Aisles are unknown in Japanese theatres. The places in the parterre are reached by walking over the tops of the partitions between the compartments, which are on a level with the shoulders of the auditors, who sit either on the floor or on little boxes. Nor are there any steps to aid the descent into these pens when they are reached; the men jump into them first, and then assist the women and children to follow. These manoeuvres form the most picturesque part of the evening's entertainment. Tobacco and refreshments are passed around by servants during the entire representation. On both sides of the parterre extend two narrow platforms, as far as the front of the auditorium. They are only a prolongation of the stage, and are used as such, especially by the dancers. The hall is lighted by means of paper lanterns suspended from the galleries. There is no chandelier hung from the ceiling, which is flat; the cupola is unknown in Japanese architecture.

The drop-curtain is ornamented with a gigantic inscription in Chinese characters, and surmounted with a target pierced by an arrow. This is a symbolic manner of assuring the spectators that the great talent of the performers is certain to excite their highest admiration. In the meantime, the crowd manifests a certain degree of impatience; the monotony of the scene, however, is broken, by an altercation, enlivened with some blows, among a party of coolies, who occupy one of the compartments directly before the curtain. The actors interfere, in order to restore order, some of them thrusting their heads through the holes that long use has made in the Chinese characters, while others crawl under the curtain. Order is soon re-established. The coolies themselves mount upon the stage at the invitation of the comedians, who seem to assign them positions, or give them a task to perform, and induce it with the aid of their sturdy arms that the heavy curtain is raised slowly to the ceiling, while the musicians of the troupe, stationed behind the wings, make a racket with their tamborines, gongs, futes, and castanets, sufficient to silence the demons of pandemonium. The representation usually lasts till one o'clock in the morning. It consists of a comedy, a tragedy, a fairy opera, with a ballet and two or three interludes, such as the performances of gymnasts, jugglers, etc. After, during the ballet, *skrook*, the squawking on the long plumes of the comedians, profit by the proximity of the spectators to have them extinguish the candle of their little chandeliers, which any of them are ready enough to do with their fingers. It would be impossible to imagine an audience possessed of more animation and good nature. In their representations of domestic comedies it is not unusual to see the audience interrupt the actors with observations and replies. Both parties do what they can to insure the success of the evening, and to contribute to the general enjoyment. The green-room and the wings of the Oriental theatres offer as much to interest the observing foreigner as the representation itself, and the audience assembled to witness it. Men only are seen there, except now and then the wives of some of the artists or a waiting woman who serves refreshments. In the midst of the general disorder that prevails, we soon distinguish certain groups that have their special characteristics. Here are the musicians, partaking of some refreshments; there are two comedians, rehearsing the attitudes and gestures that, in a few minutes, are to excite the admiration of the spectators. Another sits on the floor before a mirror, and paints his face or adjusts a female head-dress, while at his side stands a young devil, who has thrown his mask, his horns, and mane back on his shoulders, and is using his fan energetically. On the opposite side of the room, the *Seigneur Matamore* may, perhaps, be seen, tranquilly smoking his pipe, in a circle of buffoons. Theories of Earthquakes. Our last letter from Lima gives a ludicrous picture of the effect of a savant's prediction. A Catholic clergyman in Leipzig, the Rev. Mr. Falb, editor of the *Scripta*, a scientific journal, foretold that, about the close of September, Peru and Ecuador would be overwhelmed by a tremendous earthquake. The assertion, confidently made, turns all Lima out of doors in terror at a loss almost as serious as that of a real earthquake. The theory on which Father Falb founded his prophecy is, that the phenomena of earthquakes are produced by the influence of the moon and other celestial bodies on the masses of water within our planet. We are inclined to think, by no means, that the attraction of the moon and sun on the igneous masses of the earth's interior. The fact that in the last days of September the earth was nearer to the sun and moon than for many years past, and the attraction of these two bodies was accordingly augmented, gave great color of support to Mr. Falb's theory. The earthquake, being expected, declined to come, and science is nibbling its fingers again over the laws of this strange phenomenon. To the prediction of comets and eclipses we shall doubtless one day add that of phenomena which we meet, instead of the shooting stars of August and November, and, with more attention, we may, in accordance with Redfield's theory, predict the fearful hurricane which desolates annually our American coast. Theories as to the cause of earthquakes are innumerable. Their primary cause, as well as their intimate nature, is no more known than their relations to the whole of atmosphere-terrestrial phenomena. The ancient philosophers attributed earthquakes to ordinary air which was blazing in the bowels of the earth. This air, engulfed in cavities of the earth, is condensed into clouds, is compressed, and, in some instances, is loosened, revolves, or is in a whirlwind, and, finding vent, escapes with a crash by terribly shaking the ground. Such is one of the first theories sustained by Anaximander, Anaxagoras, Aristotle, and even Seneca, with others as reasoned. All we can say at present is, that earthquakes naturally belong to dynamic phenomena, while in their origin certain electro-chemical actions may play either a primary or secondary part. The ground is shaken by a system of waves of diverse kinds. According to the mode of first impulsion, these are sent from the interior to the outside of the earth's crust, and vice versa, as well as to a certain depth of the heated mass below. The idea of comparing the progress of earthquakes to sonorous waves was first proposed by Dr. Young, and sustained by Gay-Lussac. Many philosophers of antiquity, and among them Pliny, compared earthquakes to subterranean thunders. Dr. Stukely read before the Royal Society of London, in 1750, memoirs in which he held that electricity was the cause of earthquakes. Becaria was of the same opinion. Hyacinthe Goggo, who compiled a journal of the shocks felt at Burgos, held that they came from electricity condensed within the earth. Nicholson believed that they were caused by discharges between the clouds and the earth. Abbe Bertholon held so strongly this idea that he invented earthquake rods and volcano rods to carry off as much as possible the fulminating matter stored up within the globe. In 1857, M. Ferdinand Hofer, appearing to be ignorant of the labors of his predecessors, compared earthquakes to true subterranean storms in a solid medium, as Pliny had done before him. Until the earthquake at Alba in 1771, Father Becaria believed that electricity was the primary cause of the shocks; but, from that date, he attributed them specially to discharges of the electric fluid. Yesselt-Eardi, a disciple of Becaria, pyrites, being his master's theory, and held that the electricity developed in the fermentation of sulphurous pyrites extended its effects. Dr. Lister was of the same opinion. This theory deserved to be taken anew into notice, not exclusively from the point of the dissolution of the pyrites, but in connection with the electro-chemical actions and re-

actions taking place in the heat of the globe. No one is ignorant that there is in different strata of the earth's crust a rich deposit of substances produced by electro-chemical action; that there are liquids in circulation, and metallic masses, capable of exciting electric currents. As M. Becaria has already shown, there exists in most terrestrial formations substances whose alteration by atmospheric agents and water produces electric effects like the water we obtain with zinc. Of all the theories proposed on the subject, that of M. Alexis Perrey seems to be the best founded and well observed. At the time when the Academy of Sciences in Paris, in 1854, made a favorable report on the labors of M. Perrey, this savant had collected and discussed seven thousand observations for the first half of this century. The conclusions from his work are these:—First, that the frequency of earthquakes increases towards the syzgies (points of the earth's orbit nearest the sun); second, that their frequency increases also in the neighborhood of the moon's perigee (point of its orbit nearest the earth), and diminishes towards the apogee (the point of its orbit furthest removed); third, that earthquake shocks are more frequent when the moon is in the vicinity of the meridian than when it is removed ninety degrees. Every other cause which tends to diminish the enormous pressure suffered by the central mass of the globe may act equally, and at the same time with the action of the moon and sun. For example, the sun's heat by rarifying the atmospheric strata tends to diminish their pressure, and the centrifugal force of the cyclone of hurricanes tends equally to exercise an ascensional action on the central mass. M. Humboldt believed that we must attribute to the reaction of vapors submitted to enormous pressure in the interior of the earth all shocks which agitate it. From this rapid glance at the principal theories in relation to earthquakes, it is easy to see that they turn around a fixed principle of which the forms of interpretation alone vary. At present we may say that theory reposes on one side, according to the researches of M. Perrey, upon the attractive force of the moon and the sun exerted on the central fiery mass of our planet; and on the other upon the chemical or probably electro-chemical action produced by the contact of compounds, solid, liquid, or gaseous, in the centre of the earth, influenced by atmospheric agents. In this respect, the late researches of M. Ch. Sainte Claire Deville upon the analysis of volcanic emanations have great value.—N. Y. Tribune.

RAILROAD LINES. PENNSYLVANIA CENTRAL RAILROAD. AFTER 5 P. M. SUNDAY, NOVEMBER 14, 1869. The trains of the Pennsylvania Central Railroad leave the Depot at THIRTY-FIRST and MARKET Streets, Philadelphia, at the following hours:— The Chestnut and Market Street cars, the last car connecting with each train leaving Front and Market Streets thirty minutes before its departure. The Chestnut and Market Street cars run within one square of the Depot. Sleeping-car tickets can be had on application at the Ticket Office, N. W. corner Ninth and Chestnut Streets, and at the Depot. Agents of the Union Transfer Company will call for and deliver baggage at the Depot. Orders left at No. 116 Market Street, or No. 116 Market Street, will receive attention. TRAINS LEAVE DEPOT, VIZ.:— Mail Train, Accommodation, 10:30 A. M., 1:10 and 5:00 P. M. Fast Line and Erie Express, 11:50 A. M. Harrisburg Accommodation, 12:30 P. M. Lehigh Valley Accommodation, 1:30 P. M. Parkersburg Train, 2:30 P. M. Cincinnati Express, 3:30 P. M. Erie Mail and Philadelphia, 4:45 P. M. Accommodation, 12:11 A. M. Pacific Express, 12:10 night. Erie Mail leaves daily, except Sundays. Sleeping-car tickets can be had on application at the Ticket Office, N. W. corner Ninth and Chestnut Streets, and at the Depot. Other trains daily, except Sunday. The Western Accommodation Train runs daily, except on Sundays. The Chestnut and Market Street cars, the last car connecting with each train leaving Front and Market Streets thirty minutes before its departure. The Chestnut and Market Street cars run within one square of the Depot. Sleeping-car tickets can be had on application at the Ticket Office, N. W. corner Ninth and Chestnut Streets, and at the Depot. Agents of the Union Transfer Company will call for and deliver baggage at the Depot. Orders left at No. 116 Market Street, or No. 116 Market Street, will receive attention. TRAINS ARRIVE AT DEPOT, VIZ.:— Cincinnati Express, 3:30 A. M. Philadelphia Express, 6:30 A. M. Erie Mail, 7:45 A. M. Harrisburg Accommodation, 9:40 A. M. Parkersburg Train, 10:40 A. M. Fast Line, 11:50 A. M. Lancaster Train, 12:30 P. M. Erie Mail, 1:30 P. M. Southern Express, 1:40 P. M. Lock Haven and Elmira Express, 2:30 P. M. Harrisburg Accommodation, 3:30 P. M. For further information, apply to JOHN F. VANLIER, Ticket Agent, No. 116 Market Street, or FRANCIS PUNK, Ticket Agent, No. 116 Market Street, or SAMUEL H. WALLACE, Ticket Agent at the Depot. The Pennsylvania Railroad Company will not assume responsibility for baggage, except for wearing apparel, and limit their responsibility to One Hundred Dollars in value. All baggage exceeding that amount in value will be at the risk of the owner, unless taken by special contract. EDWARD H. WILLIAMS, General Superintendent, Altoona, Pa. 1869.—FOR NEW YORK.—THE CAMDEN RAILROAD COMPANY'S LINES FROM PHILADELPHIA TO NEW YORK AND WAY PLACES. At 6:00 A. M. via Camden and Amboy Accommodation, 6:30 A. M. via Camden and Jersey City Express, 7:00 A. M. via Camden and Amboy Express, 8:00 A. M. for Amboy and intermediate stations. At 6:20 and 8 A. M. and 3 P. M., for Freehold. At 8 A. M. and 3 P. M., for Long Branch and Trenton. At 8:15 and 10 A. M., 12 M., 2:30, 4:30, 6, 7, and 11:30 P. M. for Bordentown, Florence, Burlington, Beverly, and Delanco. At 9:30 and 11 A. M., 12 M., 2:30, 4:30, 6, 7, and 11:30 P. M. for Riverton, Palmyra, Fish House, 8 A. M. and 3 P. M. for Riverton. The 11:30 P. M. Line leaves Market Street Ferry, (upper side). FROM KENNESBOTH DEPOT. At 7:30 A. M., 9:30, 11:30, and 3 P. M. for Trenton and Bordentown. At 11:30 A. M., 1:30, 3:30, 5:30, and 8 P. M. for Morrisville and Tullytown. At 7:30 and 10:45 A. M., 2:30, 5, and 6 P. M. for Schuylkill and Reading. At 7:30 and 10:45 A. M., 2:30, 4, 5, and 6 P. M. for Cornwallville, Torresdale, Holmesburg, Tacony, Wissinoming, Bridgeton, Frankford, and at 8:30 P. M. for Holmesburg and intermediate stations. FROM WEST PHILADELPHIA DEPOT. At 7:30 and 10:45 A. M., 2:30, 4, 5, and 6 P. M. for New York Express Lines, via Jersey City, Fare, \$2. At 11:30 P. M., Emigrant Line, Fare, \$2. At 7:30, 9:30, and 11 A. M., 1:20, 4, 6:45, and 12 P. M. for Trenton. At 9:30, and 11 A. M., 1:20, 4, 6:45, and 12 P. M. for Bristol. At 12 P. M. (Night), for Morrisville, Tullytown, Schuylkill, and Reading. At 12:30 P. M., for Cornwallville, Torresdale, Holmesburg, Tacony, Wissinoming, Bridgeton, Frankford, and at 8:30 P. M. for Holmesburg and intermediate stations. At 7:30 A. M., 9:30, and 11 A. M., 1:20, 4, 6:45, and 12 P. M. Lines will run daily, on Sundays, excepted. BELVIDERE DELAWARE RAILROAD LINES. FROM KENNESBOTH DEPOT. At 7:30 A. M., for Newark, Buffalo, Dunkirk, Elmira, Ithaca, Oswego, Rochester, Binghamton, Oswego, Syracuse, Great Bend, Montrose, Wilkesbarre, Scranton, Stroudsburg, Water Gap, Schooley's Mountain, etc. At 7:30 A. M. and 3:30 P. M. for Belvidere, Easton, Lehigh, and Reading. The 3:30 P. M. Line connects direct with the train leaving Easton for Mauch Chunk, Allentown, Bethlehem, etc. At 11 A. M. from West Philadelphia Depot and 3 P. M. from Kennessoth Depot, for Lansbury and intermediate stations. CAMDEN AND BURLINGTON COUNTY AND PORT JERVIS AND HIGHTSTOWN RAILROADS. FROM MARKET STREET FERRY (UPPER SIDE). At 7 and 10 A. M., 12 M., 2:30, 5, and 8 P. M., and on Thursday night, at 11:30 P. M., for Merchantville, Moorestown, Hartford, Masonville, Hainesport, and Mount Holly. At 7:30 and 10:30 A. M., 1:30, 3:30, and 5 P. M., for Smithville, Ewanville, Vincentown, Birmingham, and Pemberton. At 10 A. M., for Lewistown, Wrightstown, Cookstown, New Egypt, and Hornerstown. At 7 A. M., 1 and 3:30 P. M., for Lewistown, Wrightstown, Cookstown, New Egypt, Hornerstown, Cream Ridge, Imboden, and Hightstown. WILLIAM H. GATZMER, Agent. PHILADELPHIA, GERMANTOWN, AND NORRISTOWN RAILROAD. On and after MONDAY, Nov. 22, 1869. Leave Philadelphia at 6:15, 8, 9:45, 10, 11, 12 A. M., 1, 2:30, 3:30, 4:45, 5:30, 6:30, 7, 8, 9:30, 10, 11, 12 P. M. Leave Germantown at 6:55, 7:30, 8:20, 9, 10, 10:50, 12 A. M., 1, 2, 3, 4:30, 5:30, 6:30, 7, 8, 9, 10, 11, 12 P. M. The 8:20 down train and 3:30 and 5:15 up trains will not stop at the Germantown Branch. ON SUNDAYS. Leave Philadelphia at 9:15 A. M., 2:45, 7, and 10:45 P. M. Leave Germantown at 8:15 A. M., 1, 4, 6, and 9:45 P. M. CHESTNUT HILL RAILROAD. Leave Philadelphia at 6, 8, 10, 12 A. M., 2:30, 5:30, 8:30, 11:30 P. M. Leave Chestnut Hill at 7:30, 9:40, 11:40 A. M., 1:40, 3:50, 5:40, 6:40, 8:40, and 10:40 P. M. ON SUNDAYS. Leave Philadelphia at 9:15 A. M., 2 and 7 P. M. Leave Chestnut Hill at 7:50 A. M., 12:10, 5:10, and 9:20 P. M. CONSHOHOCKEN AND NORRISTOWN. Leave Philadelphia at 6:15, 7:30, and 11:30 A. M., 1:30, 4, 4:45, 5:30, 6:30, 8:30, 10:45, and 11:45 P. M. Leave Norristown at 8:45, 9:30, 10:30, and 11 A. M., 1:30, 4:45, 6:45, 8, and 9:15 P. M. The 7:30 A. M. train from Norristown will not stop at Moxey's Port Landing, Dobbins, or Moxey's. The 4 P. M. train from Norristown will stop only at School lane, Manayunk, and Conshohocken. ON SUNDAYS. Leave Philadelphia at 8:45, 9:45, and 7:30 P. M. Leave Norristown at 7 A. M., 1:50, and 9 P. M. FOR MANAYUNK. Leave Philadelphia at 7:30, 9:45, and 11:30 A. M., 1:30, 3, 4, 4:30, 5:30, 6:30, 8:45, 10:45, and 11:45 P. M. Leave Manayunk at 6:10, 6:55, 7:30, 8:20, 9, and 11:30 A. M., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11:30 P. M. ON SUNDAYS. Leave Philadelphia at 7 A. M., 9:45, and 7:30 P. M. Leave Manayunk at 7:15 A. M., 1:30, 4, and 9:30 P. M. Leave Philadelphia at 7:15 A. M., 4:30 P. M. Leave Plymouth, 6:15 A. M., 4:30 P. M. W. H. GODSHALK & CO.'S CARPET STORE, (TWO DOORS ABOVE OUR OLD STAND). EDUCATIONAL. THE EDGEHILL SCHOOL. A Boarding and Day School for Boys. Held on the new Academy Building at MERCHANTVILLE, NEW JERSEY. For Circulars apply to REV. T. W. CATTELL, Principal. CO-OPERATION. THE FIRM OF MORRIS, TASKER & CO. is this day dissolved by mutual consent, HENRY G. MORRIS retiring from the business. THOMAS T. TASKER, JR., STEPHEN P. M. TASKER, Successors, at 7 A. M. and 4:30 P. M. We, the undersigned, have this day formed a Copartnership to carry on the business of the FARMER, IRON WORKS, under the name and style of MORRIS, TASKER & CO. STEPHEN MORRIS, THOMAS T. TASKER, JR., STEPHEN P. M. TASKER, Partners. JOHN FARNUM & CO., COMMISSION MERCHANTS and Manufacturers of Confectionery, etc., 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 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